

MISSA PURIFICATIONIS.

KYRIE.

Largo.

Canto conc.
Violini I. II. conc.

Alto conc.
Trombone Alto.

Tenore conc.
Trombone Tenore.

Basso conc.

Organo.

T.

6 4 5 # 7 6 6 5 # 4 5 4 # (7) 5 # 6 4

5 4 # 6 # 4 5 4 6 # 5 4 3 6 5 7 6 5 3 6 4 5 3

Violino I. conc.

Violino II. conc.

Canto. conc.

Organo.

S.

Chri-ste, Christe e-lei - son,

5 6 7 # 6 7 #

Chri-ste e-lei - son, Chri-ste e-lei - son, Chri-ste e-lei - son, Chri-ste e-lei -

6 7 7 # 5 6 6 6

son, Chri-ste e-lei - son, e-lei - son, Chri - ste, Christe e-lei -

6 6 7 6 7 #

son, e - lei - son,

6 4 # 6 7 7 # 6 # 5 6

e - lei - son, e - lei - son, e - lei - son, e - lei - son, — e - lei -

7 # 6 # 5 # 6 # 3 6 4 6 6 4 #

son.

6 6 7 7 # 5 6 5 6 5 6 6 7 6 4 #

T. Allegro.

Canto.
Violino I. II.

Alto.
Trombone Alto.

Tenore.
Trombone Tenore.

Basso.

Organo.
Tasto Solo T.

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.

(7 3) 9 8 (7 3) 4 3 9 8 (7 3) 9 8 (7 3) 4 # 7

e - lei - son, e - lei - son, Ky - ri - e e - lei - son.

7 3 4 2 6 5 6 7 6 5 6 7 3 4 5 4 3

GLORIA IN EXCELSIS DEO.

Violino I.

Violino II.

Basso.

Organo.

S.
Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta - tis.

S.
Lau-da - mus

S.
Bene-di-ci-mus

S.
Ad-o -

T.
Glo-ri-fi-ca - mus te.

T.
Glo-ri-fi-ca - mus te.

T.
Glo-ri-fi-ca - mus te.

T.
ra - muste. Glo-ri-fi-ca - mus te. Gra -

S.
Gra -

7 7 5 7 4 #

7 6 # 5 6 5 6 5 6 #4 4 #

S.
 pro-pter ma-gnam glo - ri-am tu - am.
 S.
 pro-pter ma-gnam glo - ri-am tu - am.
 - ti-as a - gi-mus ti - bi. Do mi-ne De - us
 - ti-as a - gi-mus ti - bi. Do - mi-ne De -

7 7 9 5 6

De-us Pa - - ter o-mni po-tens.
 De-us Pa - - ter o - mni po-tens.
 Rex coe-le - - stis, Do - mi-ne Fi-li u-ni-ge - ni-
 - us Rex coe - le - - stis, Do - mine Fi - li

5 6 5 6 9 7 5 6

Do-mi-ne De-us, A-gnus De - i, Fi-li-us
 Do-mi-ne De-us, A-gnus De - i,
 te Je-su, Je - su Chri - ste. Do-mi-ne De-us, A - gnus De -
 u - ni - ge - ni - te Je - su Chri - ste. Do-mi-ne De-us, A - gnus De -

6 4/2 (6/4) # # # # 7 6

Pa - tris. Qui tol - lis pec-ca-ta mun - di, qui
 Fi-li-us Pa - tris. Qui tol - lis pec-ca-ta mun - di, qui
 i, Fi-li-us Pa - tris. Qui tol - lis pec-ca-ta mun - di, qui
 i, Fi-li-us Pa - tris. mi-se-re-re no-bis.

6 7 5 6/5 4 # 3 4/2

tol - lis pec-ca-ta mun - di, qui se - des ad dexte-ram
 tol - lis pec-ca-ta mun - di, qui se-des ad dexte - ram
 tol - lis pec-ca-ta mun - di, qui se-des ad dexte - ram
 sus-ci-pe de-pre - ca-ti-o - nem no - stram,

2 6 6 (4#) 7 6

Pa-tris. Quo-ni-am tu so-lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al -
 Pa-tris. Quo-ni-am tu so-lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al -
 Pa-tris. Quo-ni-am tu so-lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al -
 mi - se-re - re no - bis. Quo-ni-am tu so - lus Do - mi-nus. Tu so - lus Al -

(6) 4 # 5 6 6 4 (4#) 6

tis - si-mus Je - su Chri - ste. Cum san-cto Spi - ri-tu in glo - ri

tis - si-mus Je - su Chri - ste. Cum san-cto Spi - ri-tu in glo - ri -

tis - si-mus Je - su Chri - ste. Cum san-cto Spi - ri-tu in glo -

tis - si-mus Je - su Chri - ste. Cum san-cto Spi - ri-tu in glo - ri -

7 6 (6) 4 # 5 6

a De-i Pa - tris. A - men, a - men.

a De-i Pa - tris. A - men.

- ri a De-i Pa - tris. A - men, a - men.

a De-i Pa - tris. A - men, a - men, a - men.

6

CREDO IN UNUM DEUM.

Andante.

Canto.
Violino I. II.

Alto.
Trombone Alto.

Tenore.
Trombone Tenore.

Basso.

Organo.

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae,

6 4 5 # 5 7 5 6 6 5 4 #

rae, vi-si-bi-li-um o-mni-um, et in-vi-si-bi-li-um.

6 6 5 4 #

S(senza Viol.)

S(senza Tr.)

Et in u-num Do-mi-num Je-sum Chri-stum Fi-li-um De-i u-ni-ge-ni-

Et ex Pa-tre na-tum

4 # 6 7 7 6 6 4 5 #

tum. lu-men de lu - mi-ne

an-te o - mni-a sae - cu - la. S. (senza Tr.) De-um ve - rum de De-o ve -

S. lu-men de lu - mi-ne, de De - o

De - um de De - o de De - o

7 6 4 5

Ge-ni-tum, non fa-ctum, con-sub-stan-ti - a - lem Pa-tri: per quem o - mni-a fa - cta

- - - ro. Qui pro - pter nos

ve - - ro.

ve - - ro.

6 4 6 6 4

sunt. ho-mi-nes et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis.

Qui pro-pter no - - stram sa - lu - tem de - scen - dit de coe - - lis.

Qui pro-pter no - - stram sa - lu - tem de - scen - dit de coe - - lis.

6 7 6 7 6 6 4

T (con Viol. I. II.)

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a

Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a

4 2 (- 3 1) (6) 7 6 # 6 3 4

vir - gi - ne: et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

vir - gi - ne: et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

vir - gi - ne: et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro

vir - gi - ne: Cru - ci - fi - xus e - ti - am pro

6 b # 6 6 4 # 7 (6 7 5)

no - bis sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

no - bis sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

no - bis sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

no - bis sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

6 4 5 6 7 (4 3) 6 4 # 9 8 6 6 4 5 #

Viol. I.

Viol. II.

S.

S. (senza Tr.)

Et a - scen - - - dit in coe-lum se-det ad de-xte-ram

Et re-sur-re-xit ter-ti-a di-e se-cundum scriptu - ras,

S. (senza Tr.)

et i - te-rum ven-

S.

7 #

T.

Pa - - - tris, cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

T. (con Tr.)

cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

T. (con Tr.)

tu - rus est cum glo - ri - a, cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

T.

cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

T.

4 # 6 7 8

os. Et in Spi - ri - tum sanctum, Do - mi - num, qui ex Pa - tre, Fi - li -

os. S. et vi - vi - fi - can - tem.

os. S. cu - jus re - gni non e - rit fi - nis.

os. S. Et in Spi - ri - tum sanctum, Do - mi - num, qui ex Pa - tre, Fi - li -

6 5 (7) 7 #

Viol. I. II.

o - que pro - ce - - dit si - mul ad - o - ra - tur, et con - glo - ri - fi -

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et con - glo - ri - fi -

si - mul ad - o - ra - tur, et con - glo - ri - fi -

o que pro - ce - - dit si - mul ad - o - ra - tur, et con - glo - ri - fi -

5 6 6 5 4 #

ca-tur: qui lo-cu-tus est per Pro-phe-tas. Et u-nam san-ctam Ca-

ca-tur: qui lo-cu-tus est per Pro-phe-tas.

ca-tur: qui lo-cu-tus est per Pro-phe-tas.

ca-tur: qui lo-cu-tus est per Pro-phe-tas.

4 # 6 5 7 4 # 6

tho-li-cam. Con-fi-te-or u-num ba-pti-sma

et A-po-sto-li-cam Ec-cle-si-am. in re-mis-si-o-nem pec-ca-

et A-po-sto-li-cam Ec-cle-si-am. in re-mis-si-o-nem pec-ca-

et A-po-sto-li-cam Ec-cle-si-am. in re-mis-si-o-nem pec-ca-

6 5 6 5 4 # 6 6 6 (7)

T. Viol. I. II.

T.

Et ex-specto re-sur - re-cti - o-nem mor - tu - o - rum. Et vi - tam ven-tu - ri

to - rum. **T.** Et vi - tam ven-tu - ri

to - rum. **T.** Et vi - tam ven tu - ri

to - rum. **T.** Et vi - tam ven - tu - ri, ven-tu - ri

T.

6
5

sae-cu-li. A - - - - - men, a - - - - - men, a - men, a - men.

sae - cu-li. A - men, a - men, a - - - - - men, a - men, a - men.

sae - cu-li. A - men, a - - - - - men, a - - - - - men.

sae-cu-li. A - men, a - - - - - men, a - - - - - men.

4

The musical score is for a piece titled "San-na in ex-cel-sis". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of five systems of music. The first system shows the vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment. The lyrics are "san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis." The piano accompaniment features a simple harmonic structure with a bass line and a treble line. The second system continues the vocal parts and piano accompaniment. The lyrics are "o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis." The piano accompaniment continues with a similar harmonic structure. The third system shows the vocal parts and piano accompaniment. The lyrics are "san - na in ex - cel - sis, in ex - cel - sis." The piano accompaniment continues with a similar harmonic structure. The fourth system shows the vocal parts and piano accompaniment. The lyrics are "in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis." The piano accompaniment continues with a similar harmonic structure. The fifth system shows the vocal parts and piano accompaniment. The lyrics are "in ex - cel - sis." The piano accompaniment continues with a similar harmonic structure. The score is written in a clear, legible style with standard musical notation.

BENEDICTUS.

Violino I.

Violino II.

Basso. *Solo.*

Organo. *s.*

Be - ne - di-ctus, qui ve - nit,

9 (3) 9 (3) 9 (3)

be - ne - di-ctus, qui ve - nit, qui ve - nit, be-ne - di-ctus, qui ve - nit in no -

9 (3) 7 9 8 (4 9) 7 6 7 6 7 6

mi-ne Do-mi - ni, be - ne - di-ctus, qui ve - nit, qui ve - nit, be-ne-

9 7 6 6 6 (6) 3

di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.

9 6 5 7 6

Canto.
Violino I. II.

Alto.
Trombone Alto

Tenore.
Trombone Tenore.

Basso.

Organo.

T. 0 - san - na in ex-
T. 0 - san - na, in ex-cel-sis, in ex-cel -
T. in ex-cel-sis, in ex-cel - sis, ex-cel -
T. (0 ex-cel-sis, in ex-cel - sis, ex-cel -
0 - -

2 5 6

cel-sis, in ex-cel - sis, o - san - na, o - san -
- sis, o - san - na in ex-cel-sis, in ex-cel -
sis, in ex-cel-sis, in ex-cel - sis, o - san -
san - na, o - san - na, in ex-cel-sis, in ex-cel -

6 5 6 6 (7) (6) 6 5 #

na in ex-cel - sis, in ex-cel - sis, in ex-cel - sis.
 sis, o - san - na, o - san - na in ex-cel - sis.
 na, o - san - na, o - san - na in ex-cel-sis, in ex-cel - sis.
 sis, in ex-cel - sis.

6 5 6 6 (7) (6) 6 6 4 5 3

AGNUS DEI.

Canto.
Violino I. II.

Alto.
Trombone Alto.

Tenore.
Trombone Tenore

Basso.

Organo.

T
A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
 A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

5 6 4 5 6 7 6 5 6 #

mi-se - re - re, no - bis, mi - se - re - re no - bis.
 mi-se - re - re no - bis mi-se - re-re no - bis.
 mi-se - re - re no - bis, mi - se - re-re, mi-se-re - re no - bis.
 mi-se - re - re no - bis.

6 5 (6) 6 5 4/2 6 4

S
 A - gnus De-i, qui tol-lis pec-ca - ta mun-di. A - gnus
 S
 A-gnus De - i, qui tol-lis pec-ca - ta mun-di.
 S
 A - gnus De-i, qui tol-lis pec-ca - ta mun-di.
 S
 mi - se - re - re no - bis.

6 4 5 3 4 6 4 (5 3) 6 7 6 # 6 5 4 #

De-i, qui tol-lis pec - ca - ta mun-di,
 do - na, do -
 do - na, do - na,
 do - na no - bis pa -
 do - na no - bis pa -

6 4 2 7 # 6 4 # 5 6 5 6

Viol. I, II.

na, do - na no-bis pa-cem, do - na, do - na, do - na

do - na no - bis pa-cem, do - na no - bis pa - - -

- - - - - cem, do - na no - bis pa-cem, do - na, do - na, do -

- - - - - cem, pa - - - - -

5 6 5 6 6 4 5 3 5 6 5 6 5 6

no - bis pa-cem, do - na no - bis pa - cem, do - na

- - - - - cem, do - na no - bis pa - - - - - cem, pa - cem, do - na

na pa - cem, do - na no - bis pa - cem, do - -

- - - - - cem, do - na no-bis pa - - - - - cem, pa - cem,

6 6 4 5 # # 6 (#) 7 # 5 # 5 6

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of 12 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half). The lyrics "The Rose Tree" are written below the staff, aligned with the notes: "The" under G4, "Rose" under A4, "Tree" under B4, "The" under A4-G4, "Rose" under F#4, "Tree" under E4, "The" under D4, "Rose" under C4, "Tree" under B3, "The" under A3, "Rose" under G3, and "Tree" under F#3.

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in G major (one sharp) and 3/4 time. The lyrics are in Latin, and the score includes a piano introduction marked 'T' (Tutti) and a vocal introduction marked 'T' (Tutti). The lyrics are: 'cem, do - na no - bis pa - cem, pa - cem, pa - cem, no - bis pa - cem, do - na no - bis, no - bis pa - cem, do - na, do - na, do - na no - bis pa - cem,'. The piano part features a prominent bass line with octaves and chords, and a treble part with arpeggiated figures. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal melody.

Vocal Part:

Introduction: T

First Entry: T

Second Entry: T

Third Entry: T

Fourth Entry: T

Fifth Entry: T

Sixth Entry: T

Seventh Entry: T

Eighth Entry: T

Ninth Entry: T

Tenth Entry: T

Eleventh Entry: T

Twelfth Entry: T

Thirteenth Entry: T

Fourteenth Entry: T

Fifteenth Entry: T

Sixteenth Entry: T

Seventeenth Entry: T

Eighteenth Entry: T

Nineteenth Entry: T

Twentieth Entry: T

Twenty-first Entry: T

Twenty-second Entry: T

Twenty-third Entry: T

Twenty-fourth Entry: T

Twenty-fifth Entry: T

Twenty-sixth Entry: T

Twenty-seventh Entry: T

Twenty-eighth Entry: T

Twenty-ninth Entry: T

Thirtieth Entry: T

Thirty-first Entry: T

Thirty-second Entry: T

Thirty-third Entry: T

Thirty-fourth Entry: T

Thirty-fifth Entry: T

Thirty-sixth Entry: T

Thirty-seventh Entry: T

Thirty-eighth Entry: T

Thirty-ninth Entry: T

Fortieth Entry: T

Forty-first Entry: T

Forty-second Entry: T

Forty-third Entry: T

Forty-fourth Entry: T

Forty-fifth Entry: T

Forty-sixth Entry: T

Forty-seventh Entry: T

Forty-eighth Entry: T

Forty-ninth Entry: T

Fiftieth Entry: T

First Entry: T

Second Entry: T

Third Entry: T

Fourth Entry: T

Fifth Entry: T

Sixth Entry: T

Seventh Entry: T

Eighth Entry: T

Ninth Entry: T

Tenth Entry: T

Eleventh Entry: T

Twelfth Entry: T

Thirteenth Entry: T

Fourteenth Entry: T

Fifteenth Entry: T

Sixteenth Entry: T

Seventeenth Entry: T

Eighteenth Entry: T

Nineteenth Entry: T

Twentieth Entry: T

Twenty-first Entry: T

Twenty-second Entry: T

Twenty-third Entry: T

Twenty-fourth Entry: T

Twenty-fifth Entry: T

Twenty-sixth Entry: T

Twenty-seventh Entry: T

Twenty-eighth Entry: T

Twenty-ninth Entry: T

Thirtieth Entry: T

Thirty-first Entry: T

Thirty-second Entry: T

Thirty-third Entry: T

Thirty-fourth Entry: T

Thirty-fifth Entry: T

Thirty-sixth Entry: T

Thirty-seventh Entry: T

Thirty-eighth Entry: T

Thirty-ninth Entry: T

Fortieth Entry: T

Forty-first Entry: T

Forty-second Entry: T

Forty-third Entry: T

Forty-fourth Entry: T

Forty-fifth Entry: T

Forty-sixth Entry: T

Forty-seventh Entry: T

Forty-eighth Entry: T

Forty-ninth Entry: T

Fiftieth Entry: T

First Entry: T

Second Entry: T

Third Entry: T

Fourth Entry: T

Fifth Entry: T

Sixth Entry: T

Seventh Entry: T

Eighth Entry: T

Ninth Entry: T

Tenth Entry: T

Eleventh Entry: T

Twelfth Entry: T

Thirteenth Entry: T

Fourteenth Entry: T

Fifteenth Entry: T

Sixteenth Entry: T

Seventeenth Entry: T

Eighteenth Entry: T

Nineteenth Entry: T

Twentieth Entry: T

Twenty-first Entry: T

Twenty-second Entry: T

Twenty-third Entry: T

Twenty-fourth Entry: T

Twenty-fifth Entry: T

Twenty-sixth Entry: T

Twenty-seventh Entry: T

Twenty-eighth Entry: T

Twenty-ninth Entry: T

Thirtieth Entry: T

Thirty-first Entry: T

Thirty-second Entry: T

Thirty-third Entry: T

Thirty-fourth Entry: T

Thirty-fifth Entry: T

Thirty-sixth Entry: T

Thirty-seventh Entry: T

Thirty-eighth Entry: T

Thirty-ninth Entry: T

Fortieth Entry: T

Forty-first Entry: T

Forty-second Entry: T

Forty-third Entry: T

Forty-fourth Entry: T

Forty-fifth Entry: T

Forty-sixth Entry: T

Forty-seventh Entry: T

Forty-eighth Entry: T

Forty-ninth Entry: T

Fiftieth Entry: T

First Entry: T

Second Entry: T

Third Entry: T

Fourth Entry: T

Fifth Entry: T

Sixth Entry: T

Seventh Entry: T

Eighth Entry: T

Ninth Entry: T

Tenth Entry: T

Eleventh Entry: T

Twelfth Entry: T

Thirteenth Entry: T

Fourteenth Entry: T

Fifteenth Entry: T

Sixteenth Entry: T

Seventeenth Entry: T

Eighteenth Entry: T

Nineteenth Entry: T

Twentieth Entry: T

Twenty-first Entry: T

Twenty-second Entry: T

Twenty-third Entry: T

Twenty-fourth Entry: T

Twenty-fifth Entry: T

Twenty-sixth Entry: T

Twenty-seventh Entry: T

Twenty-eighth Entry: T

Twenty-ninth Entry: T

Thirtieth Entry: T

Thirty-first Entry: T

Thirty-second Entry: T

Thirty-third Entry: T

Thirty-fourth Entry: T

Thirty-fifth Entry: T

Thirty-sixth Entry: T

Thirty-seventh Entry: T

Thirty-eighth Entry: T

Thirty-ninth Entry: T

Fortieth Entry: T

Forty-first Entry: T

Forty-second Entry: T

Forty-third Entry: T

Forty-fourth Entry: T

Forty-fifth Entry: T

Forty-sixth Entry: T

Forty-seventh Entry: T

Forty-eighth Entry: T

Forty-ninth Entry: T

Fiftieth Entry: T

First Entry: T

Second Entry: T

Third Entry: T

Fourth Entry: T

Fifth Entry: T

Sixth Entry: T

Seventh Entry: T

Eighth Entry: T

Ninth Entry: T

Tenth Entry: T

Eleventh Entry: T

Twelfth Entry: T

Thirteenth Entry: T

Fourteenth Entry: T

Fifteenth Entry: T

Sixteenth Entry: T

Seventeenth Entry: T

Eighteenth Entry: T

Nineteenth Entry: T

Twentieth Entry: T

Twenty-first Entry: T

Twenty-second Entry: T

Twenty-third Entry: T

Twenty-fourth Entry: T

Twenty-fifth Entry: T

Twenty-sixth Entry: T

Twenty-seventh Entry: T

Twenty-eighth Entry: T

Twenty-ninth Entry: T

Thirtieth Entry: T

Thirty-first Entry: T

Thirty-second Entry: T

Thirty-third Entry: T

Thirty-fourth Entry: T

Thirty-fifth Entry: T

Thirty-sixth Entry: T

Thirty-seventh Entry: T

Thirty-eighth Entry: T

Thirty-ninth Entry: T

Fortieth Entry: T

Forty-first Entry: T

Forty-second Entry: T

Forty-third Entry: T

Forty-fourth Entry: T

Forty-fifth Entry: T

Forty-sixth Entry: T

Forty-seventh Entry

do - na, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem.

do - na, do - na, do - na no - bis pa - cem, do - na no - bis pa - cem.

pa - - - - - cem, pa - - - - - cem.

pa - - - - - cem, pa - - - - - cem.

5 6 5 6 5 6 5 6 5 6 6 9 8